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The most interesting chapters are at the beginning of the volume: those on the tapestries of the XIII and XIV centuries, and on the manufacturies of Urbino and Milan, are valuable contributions. If a number of volumes of a similar description are to follow, it might not be amiss to arrange their contents in a more orderly manner so as to facilitate consultation.

A. L. F., JR.

J. J. TIKKANEN. *Die Genesismosaiken in Venedig und die Cottonbibel.* 4to, pp. 153, 16 pls. Helsingfors, 1889.

A translation of the full title is: "The mosaics of the Book of *Genesis* at San Marco in Venice, and their relation to the miniatures of the Cotton Bible; together with an inquiry into the origin of the mediæval representations from the book of *Genesis*, especially in Byzantine and Italian Art." A part of this monograph had already been published in the *Archivio Storico dell' Arte*, 1888. A general enumeration of the iconographic material is first given, including early-Christian, early-Byzantine, Carlovingian, Anglo-Saxon, and other Western monuments, late-Byzantine, Italian, and Renaissance, works. The mosaics representing scenes from *Genesis* are in the porch of San Marco. They have been published in full by Ongania, *La Basilica di San Marco.* Their peculiar style has led to the most diverse judgments regarding their date and school, different authorities varying 300 or 400 years, from the X to the XIII century. The compositions are grouped under the following heads: (1) *The first Creation-scenes;* (2) *Landscape;* (3) *Creation of man;* (4) *Fall;* (5) *Cain and Abel;* (6) *Flood;* (7) *Life of Noah;* (8) *Tower of Babel;* (9) *History of Abraham;* (10) *History of Joseph;* (11) *Life of Moses.*

This is followed by an æsthetic and critical commentary, and then by a careful and detailed comparison of these mosaics of San Marco with the miniatures of the Cotton Bible, in which each subject is examined in turn and is further elucidated by reference to other early monuments, especially manuscripts. The Carlovingian Bibles, Caedmon's "Paraphrase," the Noailles Bible, Aelfric's Heptateuch, an English psalter (XII cent.), a French Bible (XII cent.), are all brought under contribution as showing parallel subjects. Examples are given in which early-Christian or Byzantine prototypes are copied and reproduced in late-Byzantine and Western Art. As the illustrated Bible, for the instruction of the people through artistic representations, became popular (beginning in the fifth century), several types of such illustrated series are to be found, under each of which a series of monuments may be grouped. Such are: (1) The Carlovingian miniatures; (2) Late-Byzantine works depending on the Florentine Bible and the Vatican Octateuch; (3) The Venetian mosaics; (4) The Mount Athos Guide; (5) An Italian School of early origin. The differences between the cycles of the Cotton Bible and the Vienna Bible are pointed out, the former being characteristically a monument of the transitional period from classic to early-Christian art. At San Marco these compositions of the v or vi century are translated into the artistic language of the xiii century. This is the author's conclusion. It is interesting and should not surprise us. Every day we are learning more of the traditional and enduring character of Christian art, of the reverential reproduction of earlier types. Thus is the diversity of judgments of the different authorities explained. The types, the composition, were of the early-Christian period; the execution, of the late Middle Ages.

The illustrations are numerous, and, though sketchy, serve to show the details of the various compositions and to make the comparison with other works clearer. As a study in Christian iconography the work will be of great value to students. The author's acquaintance with the monuments is fairly wide.—A. L. F., Jr.

AMERICAN ARCHÆOLOGY.

Daniel G. Brinton. *Essays of an Americanist. I. Ethnologic and Archæologic. II. Mythology and Folk-Lore. III. Graphic Systems and Literature. IV. Linguistic.* 8vo., pp. xii, 489. Philadelphia, 1890; Porter and Coates.

The author's activity and the wide field over which his energies are displayed are very characteristically shown by these essays and by the four various headings under which they are grouped. Most of them had already appeared in print in some form. Their object is thus stated: *In a number of points, as for example in the antiquity of man upon this continent, in the specific distinction of an American race, in the generic similarity of its languages, in recognizing its mythology as often abstract and symbolic, in the phonetic character of some of its graphic methods, in believing that its tribes possessed considerable poetic feeling, in maintaining the absolute autochthony of their culture—in these and in many other points referred to in the following pages I am at variance with most modern anthropologists; and these essays are to show more fully and connectedly than could their separate publication, what are my grounds for such opinions.* Under the title Ethnologic and Archæologic are grouped the following essays: (1) *Review of the data for the study of the pre-historic chronology of America;* (2) *On palæoliths, American and other;* (3) *On the alleged Mongolian affinities of the American race;* (4) *The probable nationality of the "Mound-Builders;"* (5) *The Toltecs and their fabulous Empire.* Under Mythology and Folk-Lore are treated: (1) *The sacred names in Quiche mythology;* (2) *The Hero-god of the Algonkins as a Cheat and Liar;* (3) *The Journey of the Soul;* (4) *The Sacred Symbols in America;* (5) *The*